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SEPTEMBER 26-OCTOBER 02, 2014 | VOLUME 20 | NUMBER 05

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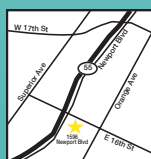
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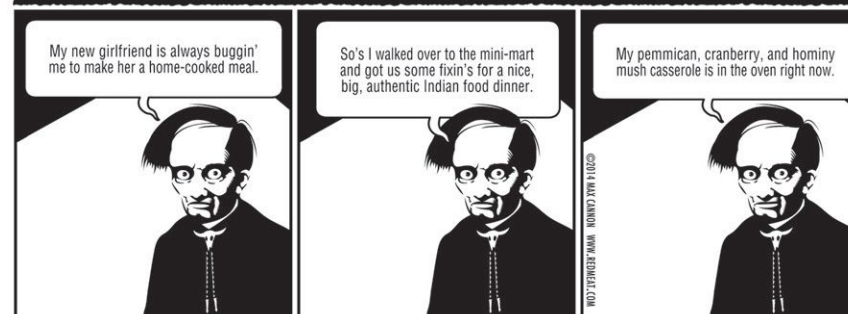
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max cannon



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Release Luis!

La migra picked the wrong family to harass when it raided the Costa Mesa home of the Bravos
BY GABRIEL SAN ROMÁN

A banner reading, “2 million 2 many, Stop deportations” hangs outside the apartment of Enrique and Vicky Bravo in Costa Mesa. It wasn’t there on the morning of Sept. 18, when two men in plain-clothes and black vests emblazoned with “POLICE” rang the doorbell and asked everyone to whip out their IDs.

“They said they were looking for a person named Cesar,” recalls Daniel Bravo, who opened the door. He saw a picture of the mysterious Cesar; right alongside it was a grainy black-and-white shot of his older brother, Luis.

Groggy from the unexpected wakeup call, the 22-year-old Luis initially cooperated with the strangers. It’s in his nature. Luis volunteers his time for the Orange County Congregation Community Organization (OCCCO), a group heavily involved in OC immigrant issues; actually, his whole family is active in OCCCO. And just the night before, he spoke with Costa Mesa Police Chief Tom Gazsi about how to increase trust between the city’s Latinos and law enforcement.

But the men were unimpressed. After asking the soft-spoken Luis a couple of questions, they grabbed him by his arms and lead him to a white, unmarked van parked far from the Bravo home. It was only then that one man identified himself to the family as an agent with Immigration and Customs Enforcement (ICE)—*la migra*.

“We were mad, angry, frustrated, sad and heartbroken,” says Jessica Bravo, Luis’ younger sister. But the Bravos didn’t stay shocked for long. Jessica quickly called an OCCCO community organizer to tell them what happened, then went to her computer and recorded a tearful video that quickly spread across OC’s progressive and immigrant-rights community, pleading to the world, “We need your support to be able to stop [Luis] deportation.”

Within minutes, activists started gathering at the Bravo house to strategize. Calls went out to clergy, attorneys and politicians. People taped protest signs on the home, prepping it for a press conference. The National Day Labor Organizing Network (NDLON), People Improving Communities Through Organizing (PICO) and the Service Employees International Union (SEIU) chipped in on the nationwide blitz with email and Facebook blasts. Everyone began flooding the ICE office in Santa Ana with phone calls—so many, Luis claims, that the agents openly complained to him.

The uproar worked. A few minutes before noon, ICE released Luis. “I felt so

many emotions,” he says. “My sister and my mom hugged me. I thanked everyone. We had a prayer and celebrated a little bit.”

Ever the activist, Luis and his sister kept their previous commitment to OCCCO by conducting workshops at the Diocese of Orange later that evening.

“The Bravos have been instrumental in raising the dialogue on immigration reform in Orange County for the past two or three years,” says Miguel Hernandez, OCCCO’s newly appointed executive director. “They are courageous.”

But the Bravos are left to wonder about the real reason ICE went after Luis.

Growing up *sin papeles*, Luis and his family weren’t always outspoken advocates. The family has lived in the U.S. since 1998, when Enrique Bravo came looking for work. He sent for Luis and his younger siblings later that year; since then, Costa Mesa is the only place he has known as home. Though Vicky has worked with OCCCO since 2004 to organize Latino neighborhoods, the rest of the family mostly lived in the shadows.

“We would do our best to remain under the radar,” Luis says. “A lot of my close friends growing up didn’t even know I was undocumented.”

That began to change in 2013, once developments in Washington made immigration reform seem within reach for the Bravos and millions more. Enrique and Vicky joined OCCCO in fasts, marches and a pilgrimage from Sacramento to Bakers-

field, talking to congressional members along the way. Luis soon followed, helping out in a successful campaign that will allow undocumented immigrants in California to get driver’s licenses starting next year. “Through that, I was introduced to the fact that all these immigration issues directly affected me,” he says.

Jessica and Daniel quickly joined in, with Jessica getting national attention in February 2013 after Congressman Dana Rohrabacher (R-Huntington Beach) reduced her to tears after a particularly ignorant rant at his D.C. office. That ugly encounter further emboldened the Bravos, who have worked on citizenship campaigns and are now signing up and mobilizing new voters with an eye toward the November elections and beyond. “We can make sure people know what power they have with the vote,” Luis says. “[Voting is] something I wish I could do.”

But a good citizen is hardly what ICE thinks Luis would make one day; spokesperson Virginia Kice says Bravo was picked up for a prior DUI conviction, “which makes him a potential public-safety threat. . . . It will be up to the immigration court to determine whether Mr. Bravo has a legal basis to remain in the U.S.”

Luis doesn’t deny the conviction, noting he paid the fines and attended the required program for first-time offenders without incident. “Everyone makes mistakes, and one action should not define who you are for the rest of your life,” he

says. He’ll learn of any upcoming immigration-court dates via snail mail.

Kice says agents sent out that morning were members of ICE’s Fugitive Operations Team, as part of a ramped-up effort to nab undocumented immigrants now that many local police agencies refuse to work with the government agency.

“Why is ICE spending resources to knock on doors of families like the Bravos that are looking to contribute to our community?” Hernandez asks. “One thing that personifies Luis is that he’s so thoughtful. As faith-based folks, we really pray and hope that this is not something intentional toward the Bravo family.”

In the meanwhile, all the Bravo family can do is continue to protest and find an attorney to help Luis.

“I don’t know what I would do if sent back to Mexico,” Luis says. “I’ve been here pretty much all my life.”

The protest signs put up on the day of Luis’ arrest remain, along with a small U.S. flag that flaps lazily in the breeze. The family decided to leave the banners in place in the hope that other undocumented families take notice and knock on their door for help.

“ICE knows where we live,” Luis says. “We’re not in hiding.”

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CLOCKWISE FROM LEFT: LUIS, ENRIQUE, VICKY, JESSICA, DAVID, UNIDENTIFIED COOL KID

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ask a mexican!»



» GUSTAVO ARELLANO

DEAR MEXICAN: One of the things I have found enjoyable and profound is the use of language by Chicanos, mexicanos and Mexican-Americans. Humor and a sardonic sense of history, in my view, are encapsulated in many everyday expressions. Two examples I can think of are the use of *huey* (or perhaps *buey*) and *rollo*. In the first case, perhaps *buey* (ox) is a bitterly ironic reference to the term *huey tlatoani*, "ruler of Mexico-Tenochtitlan," which I read about in *Fifteen Poets of the Aztec World* by Miguel León-Portilla. In the second case, I've heard young Chicanos use the word *rollo*, for conversation or dialogue, perhaps seeing themselves as seated Aztecs uttering word-scrolls. What do you think?

Cuahtémoc's Cousin

DEAR WAB: I agree that Mexican Spanish is a magnificent thing, and you forgot to throw in *caló*, *albures* and double-entendres to our roll call of linguistic *desmadre*. But your folk etymologies are a bit off. *Buey* (or, *güey* and *wey*) derive from the Latin *bovis*, the term for an ox. As I explained in one of the first ¡Ask a Mexican! columns ever, Latin cultures consider the ox to be the dummy of the animal kingdom the same way *gabachos* think of an ass, so the Aztecs (and Central Americans, for that matter) got that insult from the Spaniards. *Huey*, on the other hand, meant "exalted" in Nahuatl when referring to the Aztec king, and while the capacity of Mexican Spanish humor is almost limitless, no one ever thinks of Montezuma when calling someone a *pinche güey*, even if he was a *pinche güey*. *Rollo* is a different *rola*, on the

other hand: It also comes from the Spaniards via the Latins and has nothing to do with the Aztec codices. Then again, I think you're mishearing the young Chicanos because I've never heard them use *rollo* to describe a conversation but have heard them say *rola* more than not. Then again, maybe I'm hanging out with too many *chilangos* recently. . . .

DEAR MEXICAN: Why is it that Mexican *putos* can only cry when drunk out of their minds? And always use the lame excuse because they can last longer in the *cama*! When you're young, I understand, but nearing your 60s? Give me a break! And, yes, these are real big *mamadas*!! Back in the day, the *mujer* fell for this crap! And they wonder why we don't stay in a relationship for years because it slips from the *cama* to thinking you belong in the kitchen 24/7. . . . *Vamos a la chingada*.

Chicana Que no se Deja Ser Chingada

DEAR CHICANA WHO WON'T ALLOW HERSELF TO GET FUCKED OVER: The best response to this came from ranchera legend Vicente Fernández at a concert in Anaheim. *Borracho* out of his mind, Chente began crying onstage, "I'm not crying, *güeyes*," Chente roared as he crooned the José Alfredo Jiménez bar burner "Tu Recuerdo y Yo." "My eyes are sweating!" You know how it goes with *hombres*: that whole machismo front is a farce. And the only thing that brings it down is the bottle . . . and maybe the death of their rooster.

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» ANONYMOUS

Breaking Glass

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BOB AUL

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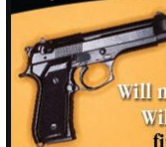
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Armando is my third interviewee of the night, the one I want to write about. Unlike some of the other deportees, he doesn't seem beaten down by his fate. He smiles a lot and exudes confidence. His black hair is pulled into a tight ponytail. He brings a lightness to our conversations that the others can't. He seems as though he'd be a fun companion for a road trip back to his home in Mexico—with me driving him there.

We're sitting in an office at Tijuana's Casa del Migrante, a shelter for working men who just got booted from the United States and are either waiting to cross the border again or wondering how to go back home to their pueblos. I'm behind a desk. Armando is in a chair, facing me.

The 40-year-old tells his story. He'd been living with a woman in Anaheim when a domestic dispute led to a night in jail. Since he'd been deported before, after a drug conviction in Georgia, the latest arrest took him to the U.S. Immigration and Customs Enforcement agency (ICE)—*la migra*.

That led to a 27-month sentence for illegal re-entry, which Armando served at a federal prison camp in Taft, a dusty oil town in the Kern County badlands. After he completed the sentence, the feds loaded him onto a bus and dumped him south of the border; in fact, he had arrived in Tijuana the previous day.

Armando hopes to rejoin his family in the town of Paso de Arena, Guerrero. But, he says in excellent English, he's been in the United States for most of the past 25 years, so a future in Mexico is "a whole new world for me."

Just then, Gilberto Martinez pokes his head into the room. The administrator of Casa del Migrante, he has graciously allowed me to stay. Martinez has arranged for Armando and others to talk, but he asks me to wrap up the interview. It's almost 10 p.m.—time for lights out.

Armando and I shake hands. I ask if he's interested in my offer of a ride to his hometown—on me. Sure. We say goodnight, agreeing to discuss it again the next day.

Just days earlier, I had quit my job as a reporter for the *Orange County Register* after 13 years. Although the *Register*, with its cheery approach to covering this bizarre county, wasn't a perfect fit, I

found enough room to grow there during my stint. But after Aaron Kushner (with Eric Spitz) bought the parent company, Freedom Communications, the bad fit between the paper and I worsened. Last year, after months of thinking it over (and over), I decided it was time to go.

Now, I was looking for adventure and a big, brassy story, one that might turn into an ebook or more. But, if I were honest with myself, I was also hoping this journey would help me figure out what to do now that I no longer had a job. Was the hustle and insecurity of the freelance life for me? Or was there another path?

One of my last assignments for the *Register* was to cover Santa Ana, and I fell in love with the place. With its striving Latino population and then-funky downtown, the city was constantly attacked by immigrant-bashers who spewed venom in the online comments of *Register* stories and beyond. But as an immigrant myself (born in Canada to English parents) and a sucker for the underdog (lifelong New York Mets fan), I quickly began to identify with Santa Ana; it became my escape from the soulless sprawl that covers most of the rest of Orange County. In Santa Ana, I encountered immigrant-rights activists who were fighting deportations, furious over the tearing-apart of families. Writing about deportees, I figured, was a way into the highly topical, divisive issue of immigration reform.

In January 2013, six months before leaving the *Register*, I took a day trip to Tijuana and made my way to Casa del Migrante, a place I had learned about while researching deportations. I introduced myself to Martinez and explained my idea. He was receptive and encouraging. When I finally left the paper, we connected again. It was go time.

On summer afternoons, the sun moves behind Casa del Migrante, throwing the four-story building's shadow onto the sidewalk in front of it. This is where recently deported men sit, waiting for Martinez to allow them back in.

They're expected to spend their days away from the shelter, looking for work. In reality, most wile away the hours wandering the unfamiliar metropolis, trying to figure out their next move. In the afternoon, they come to the sidewalk in front of the Casa and wait until an employee finally emerges to open the metal gate.

I talk to David while we stand around. He's not staying at the Casa, but he comes by frequently to network with the other men, to see if anyone has

mutual friends north of the border. Having been deported several times, he's looking for anything that might help him get back.

"You'd be amazed at how expensive it is to live [in Tijuana]," David says. "And the minimum wage is so low—it doesn't fit."

Born in Ciudad Juarez in 1970, he came to the U.S. as a boy with his parents. David obtained permanent resident status in the U.S., but he lost it when he was caught with a \$10 piece of crack in 1994. Since then, it's been back and forth between Tijuana and Los Angeles, where his family still lives. His last deportation happened after cops picked David up near LA's Koreatown while driving to work without a license. That led to 16 months in jail to clear up a prior warrant, after which ICE dropped him in Tijuana.

"It's our own fault, but I don't think it's fair for me to be punished my whole life," David says, regarding everyone's deportations. "It's like you run a stop sign, and they take your car away for that. It's like, 'Wait a minute, be fair.'"

Casa del Migrante sits on a hilltop neighborhood overlooking the twin towers of Grand Hotel Tijuana and Plaza Aguacaliente. It once was a way station for hopeful migrants on their way north to the United States. Today, it houses the freshly deported.

In 2012, ICE kicked out 409,849 people from the U.S.—its largest number ever. Of these, ICE says, about 55 percent were convicted criminals, although that could mean anything from traffic violations to rape. Last year, the number of deportations fell to 368,644, but ICE noted the percentage of convicts rose to 59. (Martinez once asked me to write an article letting immigrants in Orange County know that drunken driving is the surest way to find yourself an involuntary guest at Casa del Migrante.)

Arriving in Tijuana, often penniless and sometimes wearing jail uniforms, deported men are swooped up at the border checkpoint by Casa del Migrante's van and brought to the shelter. There, they are interviewed, fingerprinted, photographed, given a Casa del Migrante ID card, fed, and supplied clothes to wear and a bed to sleep in, all free of charge. They can stay for up to 12 nights.

Dinner at Casa del Migrante is almost always a

DOWN AND OUT WITH THE DEPORTEES

A reporter tried to offer a free ride home to immigrants stranded in Tijuana. This is his story

by Andrew Galvin

spicy stew of chopped Spam, potatoes, and something green that's either peppers or string beans (no one can really tell). It's served, along with rice and pinto beans, from giant pots by volunteer women, who ladle the grub onto plastic plates. Other volunteers then walk the plates out of the kitchen and into a cramped dining hall, where they lay the plates on tables. Once each space on long, wooden tables has a plate of steaming food, the men are allowed in from the courtyard to take their places. They sit, eat and talk.

Here, the men tell their stories. Victor has just come from a jail in San Diego, spending time for robbery. He doesn't seem very interested in talking to me, but he answers my questions. He's been in the U.S. either since 1990 or for 30 years—he's not sure. His father and brothers are in Los Angeles. His family home is in the state of Durango, and that's where he wants to go. When he finishes eating, Victor excuses himself and leaves.

Two other men at the table—one from Fresno, another from Brea—announce their plans to sneak back into the U.S. They're not sure where. "¿Nos ayuda?" one asks. "Will you help us?"

"Put us in your luggage," the other jokes, in English.

While some of the men talk of returning north, the chances of them succeeding on their own—that is, without paying thousands of dollars to a coyote—is slim and worsens with each year. It's not like it used to be, before the 9/11 attacks frightened Americans into beefing up security along the border, others at the shelter say. The new obstacles include a border fence that stretches the width of California, forcing those who want to go *a la brava* (alone) into the deadly Arizona desert. For these reasons, Casa staff strongly encourage the men to return to their Mexican hometowns. The predicament of most of the men, though, is that they have no money for bus fare, which can be more than \$100.

The staff helps deported men track down family members who might be able to send money

PHOTO BY ANDREW GALVIN

CENTRO SCALABRINI "LA ANDABA DE EXTRANJERO TU ME ACUIGISTE

Continued on page 12

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DOWN AND OUT WITH THE DEPORTEES

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for bus fare. Few can. But how about if a *gabacho* offers them a ride to their pueblo in exchange for their story?

Martinez has asked me to not tell the men in the shelter about my offer. Tonight, there are about 85. If the men find out I'll give them a free ride back home, everyone will want it, he says. Instead, he arranges for me to interview a few likely candidates after dinner.

His job mostly involves a lot of writing reports for fund-raising purposes. Casa del Migrante is a ministry of the Scalabrians, an order of Catholic priests and brothers who devote themselves to the service of migrants. Just now, in fact, Father Pat Murphy, the newly arrived director of Casa del Migrante, is saying Mass in the courtyard. Eighty or so men—one or two still wearing prison garb and slippers—have seated themselves in rows of folding chairs, with a few more standing behind, brushing up against Martinez's office.

Many recite from memory the prayers and responses led by Father Pat. At the sign of peace, they swarm enthusiastically through the courtyard, offering one another hugs and handshakes. This is a difficult time for each man, rising to the level of crisis for some. It must feel good to share camaraderie with others who find themselves in the same disorienting situation.

But when it comes time for Communion, hardly any of the men get up to partake—fewer than 10, really. Alejandra, a young woman who runs much of the day-to-day operation of the shelter and whose shapely form is followed by dozens of male eyes as she scurries about her duties, thinks it's probably because many of the men have been living with a woman outside of marriage (“*una unión libre*,” she calls it) or have committed some crime, so they feel unworthy.

Father Pat thinks most of the men are probably not in a state of grace, a requirement for receiving Communion. He feels their lack of participation in the Eucharist is something he needs to address. “We’re going to see what we can do about it,” he says.

After Mass, the men start talking.

Jose tells me his young daughter, who remains in Long Beach with her mother, needs a kidney transplant. It's his kidney that she is supposed to receive. All he wants is to return to his daughter, but he doesn't know how that will happen. His sadness and desperation are contained behind a

polite, exterior calm. How did he come to be deported? His hotel job included some managerial duties; Jose's theory is that a resentful underling tipped off ICE to his status. He's one of the few men I encounter here who admits no criminal record.

Earlier, I had spoken to Leon, who is 35 and wants to go to Veracruz, almost 2,000 miles from Tijuana on Mexico's Gulf Coast—probably farther than my 13-year-old Nissan Sentra can handle. He speaks no English, and I have difficulty understanding his Spanish, perhaps because he talks with a hand in front of his mouth. He says he's been in prisons in Arizona and California. His crime? Illegally re-entering the United States after having been deported. He's a nice enough fellow, but his home is just too far away.

An announcement directs the men to a large room off the courtyard, where the house rules will be explained. They are required to leave the Casa every morning by 6:30 a.m.; they can return after 3 p.m. The men must attend all talks and ask permission to change the TV channel, and they are forbidden to

wash clothes, drink alcohol or use drugs.

Martinez is still in his office. He grew up in Tijuana in a family of government workers. He worked for the municipal government as a young man, but he felt a calling to the priesthood. After nine years in a seminary, he left, married and became a father. Sitting at his computer in blue jeans and a dress shirt or striding in the courtyard announcing the names of men who have received phone calls, Martinez projects authority. Everyone respects him and usually

ANDREW GALVIN

leaves him to his work, but tonight, he's in a conversational mood.

We talk about why a penniless migrant, freshly dumped by ICE in Tijuana, is different from a homeless man sleeping in the nearby bed of the mostly dry Rio Tijuana, even though the homeless man might also have been deported. According to Martinez, they are different because one is seeking work, while the other has given up.

Casa del Migrante's mission is to help the migrants, the ones who are still seeking, traveling and trying, not the dejected man in the riverbed, Martinez says.

“People leave for a better life and end up in the street,” he says. “Migration has this sad aspect.

“If the system is bad, the society is bad,” he continues. “The United States can deport all the people it wants, but the society remains bad. Something there isn't working.”

Regarding the “criminals” deported by ICE, Martinez says they are “victims of the social system. . . . What always happens is they put the blame on the weakest.”

More interviews await. Next up is Marco, 40. He'd been living in Los Angeles, doing

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DOWN AND OUT WITH THE DEPORTEES

» FROM PAGE 12

construction work, the callouses on his hands a testament to it. One night, with time to kill, Marco and a homeless friend went to the store for beer. Rather than drink on the street, which could get them in trouble, the friend suggested a nearby house that he said was vacant. Although Marco had a home to which they could have gone, he followed his friend's suggestion. They hadn't been in the supposedly vacant house for long before the police showed up, guns drawn. Marco was charged with trespassing; that, combined with a conviction three years earlier for drunken driving, landed him in Tijuana.

His wife, his 18-year-old son and his son's infant daughter remain in L.A. He cannot visit them. He cannot support them.

"I messed up my life when I have these mistakes," he admits, in pretty good English. He has been trying to reach his son to tell him to get a job. "Papa's not going to be there to pay the rent," he wants to say, his voice heavy.

Marco knows that crossing back into the United States would be almost impossible for him. He wants to go to Acapulco, where his parents live, but the \$120 bus fare is an obstacle. A Mexican charity called Grupo Beta will pay half his fare, Marco says; that leaves another \$60 or \$70 he needs to come up with on his own; he doesn't have it.

I offer him a ride and explain my interest. He's interested, but I can see in his face that he's not sure whether to trust me. I could be anybody. Is he desperate enough to take a chance?

As Marco walks out, in walks the smiling Armando, who soon has me convinced I'd rather travel with him.

The desperation of the men at Casa del Migrante is infectious. Here, the palpable dysfunction of two huge nations reveals its human consequences: attracted by the economy of one, they are expelled by its policies, finding themselves wanted by neither. Stranded in this anonymous city, they retain emotional and financial commitments in the United States, from which they

are now cut off, perhaps forever.

I'm starting to have second thoughts about this whole project. What do I know about driving in Mexico? The cartels... I could get kidnapped, or worse.

I pull out my journal and begin to write:

On Day 2 of my journey, I realize I can't do it just for the story. I feel grim, depressed, slightly desperate.

So do it for faith, I tell myself. Okay, I think, instantly feeling a bit better.

Faith in what? —Yes.

Hanging out on the sidewalk in front of the Casa in the afternoon, I meet Rudy, who is 46. Like David, Rudy has been living in Tijuana for some time. He was born here but emigrated with his parents as an infant. All five of his brothers and sisters were born in the U.S. As a young man, Rudy had some troubles with the law and has paid the price ever since.

At one point, he was living in Tijuana but commuting back and forth to his wife and children in San Diego. Then, he had a DUI. ICE came to his house and arrested him in front of his family. They took away his green card, ensuring Rudy could never re-enter legally. Now his wife is with another man.

"What can I do?" he asks, near tears but managing to keep his composure. "I've got to let her live. It's sad, and it hurts. I told the guy, 'Just don't touch my kids, and everything will be all right.'"

David is considered a *pochó*, so Americanized that people in Tijuana shun him. "Here, they tell me, 'Well, why don't you go back?' Over there [in the U.S.], they tell me, 'Why don't you go back?'"

Most of the men are like this—they hate the limbo of Tijuana but need to stay here, to wait for an opportunity back into *el Norte*. So far, I've only offered a ride to Armando and Marco, so I'm hung up waiting for one of them to make up their mind.

I don't see Armando until the late afternoon, when he comes back from a day walking around Tijuana with some of the other men. He bought a cheap cell phone, and although he has no money to make calls, he can use it to send text messages. He's trying to reach an ex-wife in Georgia to ask for money and an adult daughter in Anaheim to ask her to bring him clothes. I ask if he

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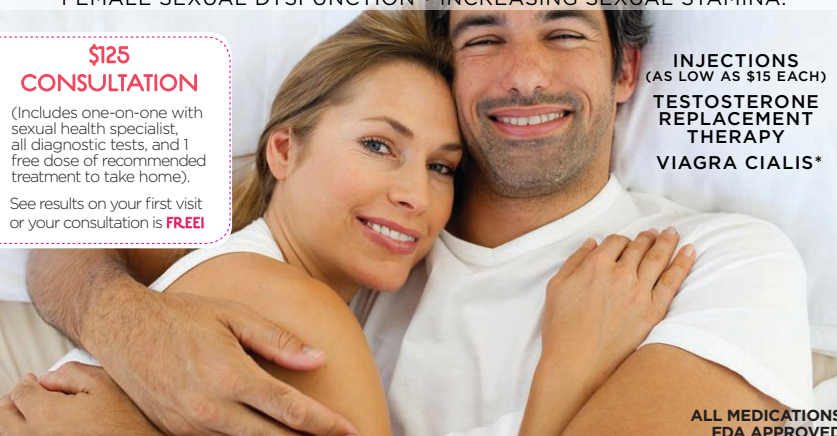
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DOWN AND OUT WITH THE DEPORTEES

» FROM PAGE 14

wants to take my offer, but Armando wants to wait a few days before leaving Tijuana, to see if either of these women will come through for him.

Marco, meanwhile, is nowhere to be found. Around 9 o'clock, shortly before bedtime, he arrives at the Casa. I say hello, not mentioning the ride. I'm still hoping Armando will be my passenger, since I think he will make a better story.

Later, in my room, I begin to feel angry at what seems like Armando's ingratitude. He's so comfortable here, among the men, and he treats me as he does any of the others—which would be fine, except I'm the one offering him a free ride home, all 1,700 miles to his town in Guerrero, and waiting patiently for him to decide. I'd felt brushed off by him earlier, and now I'm starting to feel as though he views me as just one option among several, to be put off while he sees what else will work out. Is he playing me? I want him to be my subject. He's the best character, but also, I suspect, the most mysterious.

Marco, like Armando, is non-committal. I write in my journal: "If he just told me he wanted to go, I'd take him. But he seems uncertain. I'm kind of stringing him along as a backup in case Armando tricks me."



ANDREW GALVIN

At 6 a.m., Armando is standing on the second-floor landing as I make my way downstairs. We say hello, but there are no further interactions. Marco approaches me as I'm munching on breakfast; he seems ready to take a chance on me. He says he feels happy because his son paid the rent and is going to see about a job today. I briefly consider setting off with him right then for Acapulco, but I want to try once more to nail this down tonight with Armando, so I put him off.

But Armando continues to string me along. That evening, I find him playing with his cell phone. We talk about his text messages, how strange it is that he's able to

send them internationally for free, but he abruptly cuts off our conversation and goes to talk to some of the other men. Marco is again nowhere to be found. Meanwhile, Martinez seems to have no more time for chit chat. He's a busy man, and I'm worried I'm wearing out my welcome.

I'd told Martinez the night before that I was having trouble closing the deal with Armando or Marco. He told me I needed to "stay focused." He gave me permission to approach individuals to quietly discuss my offer, since I would need to identify more candidates on my own. Desperate, I think about approaching every man I see. But I decide to restrain myself, play it cool, take my time, wait for the right

opportunity. Faith.

I volunteer to help walk plates of dinner between the kitchen and the dining room, so I don't eat until most of the men have cleared out. I sit down at one of the tables opposite a diminutive older man and strike up a conversation.

His name is Gabriel, and he is from Santiago Ixcuintla, Nayarit. His father, he says, had a hacienda there. I offer to take him there, and after a short conversation, he agrees. He speaks almost no English, and he isn't, in the usual sense, a deportee; he's a failed border crosser. He'd climbed the border fence near Mexicali just a few days earlier, swam across the All-American Canal, then got caught by the Border Patrol and tossed to Tijuana. It was his 14th time being ejected from the United States, over a stretch of nearly 30 years.

A typical tale. But in my anxiety over my flailing negotiations with Armando and Marco, I'd grabbed Gabriel simply because he was willing to accept my offer of a ride. I had no idea if he would make a good story—but he was there, and I needed to get moving.

Early the next morning, Gabriel and I set off on our 1,200-mile road journey to Nayarit. On the quiet streets around the Casa, men shuffle down the hill toward the city center, the beginning of another aimless, waiting day. As we round a corner in my ancient Sentra, I glance back to see a cross atop Casa del Migrante silhouetted against a murky sun, burning its way through the clouds.

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Celebrating the 75th anniversary of the greatest movie ever made (of course it is!), the Newport Dunes Resort hosts a free, family-friendly festival of all things Oz. There's a costume contest, a sing-along and a screening of the film on the sand—where you can point out all the weird *Wizard of Oz* trivia to your friends. Such as how the Cowardly Lion's costume was made from real lion pelts (gross), or the Emerald City horses were colored with powdered Jello-O (which they kept licking off), or, perhaps our favorite factoid, that the Tin Man's oil was actually chocolate sauce. So dust off those sparkly red shoes or your old witch's hat and head to the beach—just leave the lion skins at home, okay?

The Wizard of Oz 75th Anniversary at Newport Dunes Resort, 1131 Back Bay Dr., Newport Beach, (949) 729-3863; www.newportdunes.com. 6 p.m. Free. All ages. —ERIN DEWITT

sat/09/27

[COMEDY]

Prime Time

Jay Leno

Former and present *Tonight Show* host Jay Leno got a bad rap over the past several years from big-city audiences who didn't get his made-for-middle-America humor. His on-again, off-again relationship with NBC's late-night-television staple and all that drama with Conan O'Brien didn't help things much, either. But having seen Leno live, there is no doubt the man is very funny. Super-funny. Like, the size of his chin to his face is in direct proportion to the level of comedic joy he is capable of. His standup is a knock-out, and you'd be lucky to see this classic comedian live. So do it, won't ya? He doesn't come our way too often, so get tickets now.

Jay Leno at the Cerritos Center, 12700 Center Court Dr., Cerritos, (562) 916-8501; www.cerritoscenter.com. 8 p.m.; also Sun., 3 p.m. \$65-\$120. —AMANDA PARSONS



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[FESTIVAL]

* FOR FOLK'S SAKE

Long Beach Folk Revival Festival

Oh, the hipness of it all. The Long Beach Folk Revival Festival is an all-day musical carnival featuring more than 25 folk and roots bands (ranging from local to national) playing across three stages. There's also a beard and mustache contest (of course), square dancing (awesome, actually), a musical-instrument “petting zoo” for kids, bluegrass jam sessions, vintage shopping, a craft village, and the trendiest of all nourishments (i.e., craft beer and food trucks). Headliners include Reverend Payton's Big Damn Band and the Good Luck Thrift Store Outfit, but be sure to catch locally loved groups such as Restavrant, Moonsville Collective, and Vinnie & the Hooligans.

Long Beach Folk Revival Festival at Rainbow Lagoon Park, East Shoreline Drive, Long Beach; www.folkrevivalfestival.com. 11 a.m. \$15-\$20. All ages. —ERIN DEWITT

Sunday, September 28



The Big SQUEEZE

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- **Doug Legacy & the Zydeco Party Band** 2:45 pm to 4 pm
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sun/09/28

[FAMILY EVENT]

Beats and Beets Garden Beats

The Farm + Food folk at Irvine's Great Park will try anything to get you and the kids, uncles and grandparents out to our region's most ambitious (perhaps most promising) planned urban community retreat-in-progress. This Sunday afternoon, it's conspiring to mash up culture and agriculture and percussion with a family-friendly primer on drumming, singing, chanting and more. The universal language of rhythm might not help the city secure the needed funding for the stalled park, but its own righteous beats might prep your little Ringos for that college drum circle, Burning Man, parades or wherever they find themselves cooperating, communing and communicating in the Circle of Life. Drum gurus of One World Rhythm provide the experienced teachers and cool instruments, while Irvine's Community Services Urban Agricultural Programs Division provides the garden venue and shade.

Garden Beats at Farm + Food Lab, Irvine Great Park, Irvine Boulevard and Alton Parkway, Irvine, (866) 829-3829; www.ocgp.org/events/garden-beats. 2 p.m. Free. —ANDREW TONKOVICH

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[FESTIVAL]

SUNDAY FUNDAY

The Big Squeeze and Octoberfest

Beer tasting, accordion music and swap-meet shopping? Is this heaven? The annual Big Squeeze festival celebrates accordion-based music of all genres—performers include Celtic group the Ploughboys, Doug Legacy and the Zydeco Party Band, and the Slovenian-American Fred Mlakar Band. There are also Zydeco dance lessons throughout the day, as well as free accordion lessons and an open jam session. Want more? Right next to the music stage, you'll find the Samuel Adams Octoberfest Experience, where you can imbibe on seasonal Octoberfest brews, other specialty beers, pretzels and bratwurst. And when you've had your fill of beer and music, stagger around the swap meet and haggle over plastic cell-phone covers and knock-off designer handbags. "Awesome" doesn't even begin to describe this.

The Big Squeeze and Octoberfest at the Orange County Market Place, 88 Fair Dr., Costa Mesa, (949) 723-6660; www.ocmarketplace.com. 10:30 a.m. \$2-\$35. —ERIN DEWITT

mon/09/29

[CONCERT]

HIGH GEAR Bicycles & Jazz

It's pretty clear what Taylor Ho Bynum's two favorite things are. Winding down his 1,800-mile Acoustic Bicycle Tour, Bynum stops in Mission Viejo for a jazzy duet with local bassist Mark Dresser. Cycling down the West Coast on a "composition journey," the cornetist/composer's physically intensive musical trip started with a sunset solo performance in Vancouver and will end with a sunrise solo concert in Playas de Tijuana later this week. Bynum is a modern-jazz vet with more than 30 years' experience—he's heralded as a leading influence in avant-garde jazz. So cycle over to Saddleback tonight (or drive or walk if you can) for an evening of contemporary jazz. Spandex riding shorts may or may not be dress code.

Bicycles & Jazz at McKinney Theatre at Saddleback College, 28000 Marguerite Pkwy., Mission Viejo, (949) 582-4656; www.saddleback.edu. 7:30 p.m. \$7-\$10. —ERIN DEWITT

tue/09/30

[CONCERT]

Just Can't Stop Neon Trees

Utah-by-way-of-SoCal radio darlings Neon Trees have a wildly devoted work ethic. Bassist Branden Campbell, for example, just underwent open-heart surgery to replace a valve; the doctors told him, obviously, to take it easy. So what does that mean for the band's current nationwide tour? Oh, just postpone a few dates but still play most of 'em. One of the concerts still on the schedule is this show at the Observatory, at which Campbell and company will play from their hit-saturated catalog of songs, some of them from *Pop Psychology*, released in April (though we're sure you've heard "Sleeping With a Friend" about a zillion times). Hopefully, he *does* take it easy, at least a little. Fun fact: The band's name comes from the lighted trees of the In-N-Out sign.

Neon Trees at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. \$25. All ages. —ERIN DEWITT

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wed/10/01

[HALLOWEEN]

Dead Man's Party The Zombie Prom

As the only mainstream cultural celebration that doesn't require you to observe religious dogma or sit down to dinner with your crazy family, All Hallows' Eve is the one time strangers can come to your front door unannounced and not be hauled away by the police. It's creative, it's creepy, it's for the souls who find solace in the darkness of midnight, and Yelp invites you to do just that at its Zombie Prom. Most high schoolers look stupid and ghoulish on prom night, anyway, so here's your chance to relive that sad experience, this time as the king and queen of gruesome. Dust off that insane taffeta number and the tux with the matching cummerbund, then rip them to shreds and stroll the Anaheim GardenWalk among food trucks, live music and parties with missing jaws. It's how you remember prom, just with better hair.

Monster Mash II: The Zombie Prom at Anaheim GardenWalk, 321 W. Katella Ave., Anaheim, (714) 635-7410; www.anaheimgardenwalk.com/events. 7 p.m. \$10. —SR DAVIES

[CONCERT]

* TAKING FLIGHT Hank and Her Ponies

Formerly sharing a name with the eternally excellent Stones song "Dead Flowers" and including former collaborators with the erstwhile Blank Tapes, Hank and Her Ponies do honky-tonk as shocked back to life by psychedelia, and if you're thinking about those Mazzy Star songs about ghosts and highways, then you're thinking exactly right. Singer Lauren Chanel Cobb has that certain Hope Sandoval-esque catch in her voice, and the music floats in clouds of smoke around her as she sings. Some of the songs slide toward the traditional, of course, since this band have their feet firmly planted in the good ol' dirt, but it's the paisley-underground-ified songs such as "Chantys" and "Hey Little Baby" that really take flight. Be ready to get a little bit heavy.

Hank and Her Ponies with the Budrows at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com. 8 p.m. \$5. 21+. —CHRIS ZIEGLER

thu/10/02

[CONCERT]

Save the Day Ben Kweller

Though he released *Go Fly a Kite* back in 2012, Ben Kweller has continued tour-

ing—his current run features a date in Texas before a quick sprint through SoCal. Bursting onto the scene as a teen in post-grunge band '90s Radish, Kweller, now 33, has carved out a sweet career for himself as a journeyman singer/songwriter. Between his five solo records and many guest spots and collabs (most notably 2003's the Bens with Ben Folds and Ben Lee), Kweller is expertly able to dabble in elements indie rock, alt-rock and anti-folk. While it seems like he's been around forever, Kweller has plenty of music to gift to the world.

Ben Kweller at the Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. \$20. All ages. —DANIEL KOHN

[CONCERT]

* SNAKE BITE Black Mambas

Let's shine some light on reptile rockers the Black Mambas, who turn Bell Gardens circa 2014 into London or New York circa 1975—that year right before punk became a thing, and rock & roll just kept getting harder, faster and louder. Their debut 45 on LA's indestructible Wild Records revealed these guys as obvious and enthusiastic heirs to such bands as the New York Dolls and the Count Bishops, and tracks from their follow-up full-length are razor-sharp rockers about animal passions and teenage depressions, with deft and welcome nods to the Heartbreakers, the Real Kids and, of course, LA's Joneses. They're part of a perfectly put-together bill with their big-brother band Crazy Squeeze—Stitches members, current and ex, doing punky pub rock and a blistering Cock Sparrer cover—as well as Richmond Sluts and Telephone Lovers.

Black Mambas, Crazy Squeeze, Richmond Sluts and Telephone Lovers at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexbar.com. 8 p.m. \$8. 21+. —CHRIS ZIEGLER

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Finger Lickin' Good

Roscoe's finally brings its famed chicken-and-waffles combo to Orange County
BY EDWIN GOEI

The first time I ate fried chicken at a Roscoe's House of Chicken and Waffles was about 20 years ago in Long Beach.

There was a wait, as I'm told there always is on Sunday mornings; half the crowd was in church clothes. When I was finally seated in that pink-neon-bathed diner, I ate the fowl as I do all fried chickens, with my fingers digging deep into the crisp skin and moist meat, then dousing everything in sight with Red Rooster hot sauce. But here, for the first time, the chicken came with a waffle—two foods that, until that point in my life, had been separated by at least a few hours of digestion. On the plate and in my mouth, something wonderful happened: The hot sauce swirled into the maple syrup, and the sweet, sticky flavors of breakfast blended with the salty, greasy, spicy, fried ones of lunch. It was kismet.

These days, you can't go to a Sunday-brunch buffet without seeing fried chicken next to the waffles. Newer, weirder combos such as Korean tacos and ice-cream-stuffed doughnuts have made chicken and waffles as old school as bacon and eggs. But this couldn't have happened without Roscoe's. The chain may not have invented the pairing (there are some theories it existed even in Thomas Jefferson's time), but Roscoe's has done it to such success since its inception in 1975 that the brand became synonymous with "chicken and waffles," mentioned in movies such as *Swingers* and eaten by everyone from Snoop Dogg to President Barack Obama (whom the restaurant honors by naming a three-wing-and-a-waffle plate "The Obama Special"). But it wasn't until late this summer that Roscoe's finally opened its first Orange County restaurant, a few clicks up Harbor Boulevard from where the Disney tourist district fades into the real Anaheim.

When you go to this Roscoe's, you find security guards directing the parking. While you can expect a wait, it won't be long or unpleasant, and there are porch chairs to sit on. And when you're summoned, you're lead into the packed house with the efficiency of LAX air-traffic control. Everything is easy and effortless here. The waitstaff are as warm as they are conscientious of your needs. And when a birthday celebrant is present, the employees sing and clap with such exuberance you can hear it clear from the other corner of the restaurant.

And the food? The waffle, as round as an Eggo but with twice as many dimples, comes with a huge ice-cream-sized scoop



YOU KNOW WHAT TO DO

DUSTIN AMES

of butter and isn't so much crisp as it is soft and bread-like—a sponge for the syrup. But there's the slightest hint of cinnamon in it, which, as counterintuitive as it may sound, makes it work even better with the chicken.

While I've had better fried chicken from Disneyland's Plaza Inn, the OC Fair and countless Korean purveyors who have since shown us how multifaceted fried chicken can be, there's something artisanal and stubbornly Southern in how Roscoe's insists on frying its chickens in small batches, half-submerged in cast-iron pans. The method can be temperamental and slow, occasionally resulting in a piece of chicken dripping with grease. Yet, I've not encountered any meat that was less than perfectly cooked, with the skin halfway rendered and covered in a thin veneer of its seasoned crust.

It's my belief that one should always eat chicken here with a waffle—not just because that's the whole point, but also because the other sides just aren't very good. While the collard greens and mac and cheese are faultless, mushy rice and watery beans bogged down the red beans and rice. The biscuits advertised as "hot and fluffy" were cold and hard on two visits. And the grits required more

butter to be swirled into it than I'd use for two waffles.

The only reason to deviate from the waffle-and-chicken combo is the chicken chili cheese fries. Here, over a bed of fried potato doppelgangers to In-N-Out's fries, a smooth-as-pudding meaty chili is spread on top as though it were a comforter, then sprinkled with cheese and pieces of chopped-up fried chicken. I'd avoid the other starch-laden dish called the Big Mamma Special, for which scrambled eggs are served next to boulders of plain boiled potatoes smothered in a dull, pasty gravy with slices of onion in it.

You could, by the way, have your fried chicken dipped in the same gravy, a dish in which it works better, but why would you? You need only one lubricant for chicken and waffles, and it comes from the accidental mixing of maple syrup and hot sauce. No other interloper should come between a duo as inseparable as Bert and Ernie.

ROSCOE'S HOUSE OF CHICKEN AND WAFFLES

12110 S. Harbor Blvd., Anaheim, (714) 823-4134; www.roscoeschickenandwaffles.com. Open Mon.-Thurs., 7 a.m.-8 p.m.; Fri.-Sat., 8 a.m.-8 p.m.; Sun., 8 a.m.-4 p.m. Meal for two, \$30-\$40, food only. Beer and wine.

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www.wraprollkabobs.com.

He tried to guide me to the buffet—oh, how he tried. "This is our most popular option for lunch," the kind, fast-talking server at Wrap N' Roll Kabob House in Brea told me. House music in a subcontinental language played in the background, as he pointed out the curries, the naan, the gulab jamun and tandoori chicken—an epic Indian spread, ready for the lunchtime rush. "You get a great big meal for cheap!"

I wasn't convinced. "Gimme a menu," I replied, then quickly scanned the offerings. I lingered on the magic word: "How's your nihari?"

The man stopped. His eyes widened. "It's the best thing we have. It's amazing—soft, super-spicy, a great deal!" And then he stopped again. "You know nihari?"

Of course. Nihari is Pakistan's national dish, as essential to their national identity as birria is to Mexicans and pho to Vietnamese. It's lava in a bowl: beef cooked until it turns into a mass of tendrils in an oily, thick broth studded with ginger and jalapeño slivers. Each ingredient wraps around your tongue and sets it on multiple fires: the steaming beef, the heat of the chiles, the zing of the ginger. What a magnificent meal... in Brea?

"People here really don't like spicy dishes," the man explained as I dove into the nihari, washing it down with a magnificent drink of watermelon juice spiked with rosewater. "They want tikka this and lassie that." And so the restaurant's front finally made sense: from the Indian buffet (delicious) to the unwieldy name (sounds more appropriate for a vendor at Titan Student Union) to the décor (Meredith Viera's new show aired on the flat-screen TV in the center of the dining room), Wrap N' Roll masks its Pakistani heart to reassure eaters in Brea, a city that wouldn't know its Urdu from its Urban Outfitters. But it's there, from the hamburger-esque shaami kebab to the biryanis, the karhai to shashlik and that wonderful nihari.

The restaurant filled up, all with buffet eaters. As I left, the owner shot me a knowing smile. Same time next week, same nihari, m'kay?

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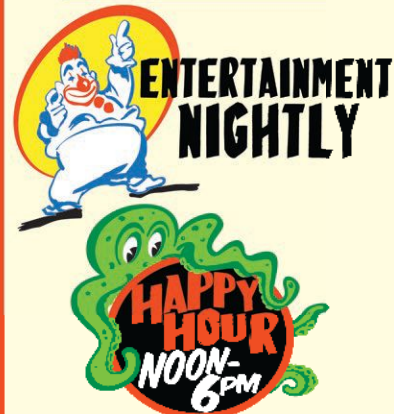
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Bee wrangler Ryan Smith is related to the classic vanilla producer Nielsen-Massey, making him destined for excellence.

He sells his syrupy wares at the Downtown Santa Ana Farmers' Market, which is quickly becoming one of OC's premier venues for food crafters. Smith's Massey Honey Co. offers such flavor profiles as sage, wildflower, almond and extra-sweet orange blossom.

Normally paired with afternoon tea, we drizzled some on our piping bowl of oatmeal. The purest of ingredients, honey is an ideal sweetener for baking. We've even seen it used in facial masks . . . but don't eat those. Just get a spoon, and scoop!

Smith only sells his wares at this farmers' market, so get ready to fight off hipsters, Cambodian refugees and Mexican *mamis* for the best honey since the Backyard Bees ladies.



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DRINK OF THE WEEK

» CLEO TOBBI

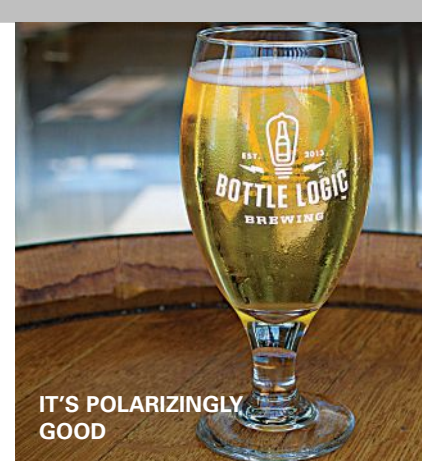
Polarity Pils at Bottle Logic Brewing

Fall-themed beers debuted in August this year, and breweries small and large across the country have sent cinnamon and nutmeg to the rescue. But, as delicious as pumpkin-spice amber ales and gingerbread stouts can be, Orange County isn't ready for them yet. As much as I would like to showcase a funky new fall beer that tastes like your grandma's pumpkin pie, I just can't. It's way too hot for big caramel tones and allspice. Southern California reached record highs this past week, and all I could think of to quench my thirst was a Polarity Pils from Bottle Logic Brewing.

Move over Pilsner Urquell, Bottle Logic is on the pilsner scene, serving up a perfect Czech pilsner. Refreshing, effervescent and the exact kind of beer you want to cool you off without weighing you down, Polarity Pils couldn't be more ideal for this hellish week's drink of the week.

THE DRINK

Unlike almost every other style, brewers tend to refrain from tinkering too much with pilsners. However, Polarity Pils stands apart,



IT'S POLARIZINGLY GOOD

CLEO TOBBI

with its glimmering clarity—a sought-after feature for pilsners—hops character and exquisitely dry finish. Plus, at less than 5 percent ABV, you can drink this right through the heat wave.

Breweries take a rather large risk when brewing pilsners, and not too many dare try. While inviting and easy-drinking, it takes roughly six weeks to ferment the beer. So, not only do the boys (and girl) over at Bottle Logic get a gold star for providing this excellent heat-wave companion, but they also get one for making the beer in the first place.

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Saigon Is Falling

Remembering the *Last Days In Vietnam* with film director Rory Kennedy
BY AIMEE MURILLO

In the months following the Vietnam War, tensions between the U.S. and Vietnam had been at a standstill, until President Nixon's resignation following the Watergate scandal triggered a North Vietnamese offensive on South Vietnam. Under their attacks, the South Vietnamese army collapsed, and it would only be a matter of time before Saigon would be seized. Without the aid or authority from the U.S. to help the Vietnamese escape from a cruel tyranny under the communist North, American marines stationed in Vietnam launched a series of "black ops"—unauthorized operations—to help Vietnamese families and civilians out of the country. More than 30,000 Vietnamese and American civilians were whisked away to safety, while 420 people left on the embassy roof to face the beginning of a new regime.

That story is the crux of Rory Kennedy's latest documentary, *Last Days In Vietnam*, which offers a glimpse into those chaotic moments of desperation before the North Vietnamese closed in on Saigon, as told through rare archival footage and interviews with civilians, soldiers, diplomats and witnesses to the event. Kennedy recently discussed with us the making of her film.

OC WEEKLY: *I imagine, since this is the first time this story is being told on film, you had*

to start from scratch and dig really deep for all the facts.

RORY KENNEDY: Part of this story has been told in different capacities. There've been books written about the Marines left behind and different stories we culminated in this film, but this is the first time this story is being told in its entirety. Luckily, there were a handful of first-person accounts that we were able to read and cull through to understand the events as they took place.

How did you get involved with this project? [Mark Samels,] executive producer of the American Experience films, approached me about making a film on the final days of the war. I've always been fascinated by Vietnam and feel it's a seminal event in our nation's history. I also thought the timing was interesting, as we were... on the brink of withdrawing from Iraq and Afghanistan, and I thought there were some possible lessons to be learned from what happened in Vietnam to what's going on today.

How were you able to get in touch with the Vietnamese civilians you interviewed, such as Binh Pho, who was just a college student at the time of these events?

A priority of mine was to get the Vietnamese perspective, so we put a lot of time and energy into tracking down

Vietnamese civilians who participated in the events in the film in terms of helping other Vietnamese trying to get out of the country; I didn't want it to seem like it was just Americans coming in to save the day. Much of our story was oriented around the 420 people left behind at the embassy, so it was important to track down one of the 420; Binh Pho was one of the harder people to find, as were the people who were left there and weren't able to get out of the country.

Have you received any significant feedback from the Vietnamese community about the film?

The response from the Vietnamese community has been really extraordinary, it's one of the things that makes me happiest about sharing this film. I think the Vietnamese have not been recognized for what they went through during those final days. They and the Vietnamese Americans who live in this country have such extraordinary stories, and so I think it's been an opportunity for a lot of families to be able to tell those stories, [as well as] for the younger generation who didn't necessarily live through it to understand it and have a deeper appreciation for what the older generation went through to get here. It's been very powerful and, in some ways, cathartic and a source of closure, or

if not closure, a kind of opening to start really understanding and appreciating these events.

Of all the people who were interviewed, the person who resonated with me the most was Colonel Stuart Herrington. He seemed to be the moral conscience in the film, and his testimony was very moving.

I felt the same way, which is why he opens and closes the film. He's really reflected deeply on these events, and he's very poetic in the way he talks about them. What he went through and what he lived through really epitomizes the story that we're trying to tell. Leaving those 420 people behind was certainly a seminal moment for him. I think it helps us as a country to understand what we did during those final days and abandoning the Vietnamese and what his story represents, and that was really something that we can now all process on some level.

AMURILLO@OCWEEKLY.COM

LAST DAYS IN VIETNAM

was directed by Rory Kennedy; and written by Mark Bailey and Keven McAlester. It opens Sept. 26 at Edwards University Town Center 6, 4245 Campus Dr., Irvine; www.regmovies.com/Theatres/Theatre-Folder/Edwards-University-Town-Center-6-635.

OPENING

THE EQUALIZER Before its regular-joe hero gets bitten by a radioactive equation and becomes the Equalizer, who's sort of the Rain Man of puncturing Russian mobsters' windpipes with corkscrews, Antoine Fuqua's eye-gouging, brain-drilling, crowd-pleasing latest gives you a reel or two to remember what movies felt like back when they were about people. Denzel Washington's Bob McCall toodles about a Home Depot-like store, helping customers, decked out in New Balance shoes and jeans so last-century you'll be looking for pleats. Fuqua shows him reading alone, and then contemplating the light through sheet-plastic curtains on a loading dock, the things thoughtful folks actually *do* but in Hollywood denote unmanly listlessness. Here's a man without a mission. As luck would have it, just after he tells a prostitute pal that he's now reading Cervantes, McCall gets some windmills to tilt at—and shoot and gut and let bleed out while delivering hard-ass monologues. Russian pimps rough up his sex-worker friend, so McCall one-man-armies them in a howlingly crazy scene that's mostly too fast to make sense of. The contrast between friendly McCall and this murdering savant isn't played for laughs, really, but it is wildly funny. A heartbeat after one bloody triumph, McCall is beaming and sunlit and surrounded by flowers in his big-box store's garden department. It's like the producers decided the reason *Larry Crowne* bombed was that Tom Hanks never killed every motherfucker in the room. The badass pageantry offers pleasures, and is often mad and inventive, but it's tough to shake the loss: What does it mean when corporations get to be people but movie stars can't? **(R)** Alan Scherstuhl. *Countywide*. **LAST DAYS IN VIETNAM** See "Saigon Is Falling," page 26.

THE MAZE RUNNER It's tough to be a teen in 2014. When your parents' generation went to the movies, they cracked up at sex comedies and John Hughes. Today, Hollywood wants you dead. Between Katniss' nightlock berries and *The Giver's* daily dulling injection, you can literally pick your poison. In Wes Ball's *The Maze Runner*, a grim kiddie dystopia about a pack of boys who've woken up in the middle of a labyrinth with their memories wiped, the guys fear "being stung," an infection that turns the victim into a violent killer. According to leader Alby's (Aml Ameen) rules, the tribe must shove the stung into the Maze, a mechanical deathtrap filled with murderous metal spiders called Grievers and walls that shift so loudly that the sound design rattles the enamel off your teeth. A few members of the group have been selected as Runners, athletes who race through the halls trying to find the exit. The rest are content to stay safe in the center and accept their fate, even if that means expelling rebels who disrupt the status quo. Is the true enemy this all-testosterone *Lord of the Flies* clan? Nah, faulting your fellow kids is so 1950s. For the millennials, adults gotta be to blame, even when we never see them. *The Maze Runner* is so bleak that it almost convinces us to take it seriously. Don't bother—James Dashner's original novel makes a lot more sense. But Ball gets all the genre beats right: adrenaline escapes, a hazy anti-corporate cynicism, and a hero (Dylan O'Brien) who is assured from the start that he's Very Special. Hey, who cares if today's kids survive a movie, as long as their egos are intact. **(PG-13)** Amy Nicholson. *Countywide*.

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kristen wiig

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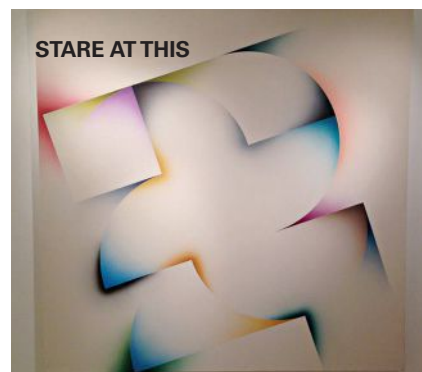
Coast to Coastline

Checking out exhibits in old Newport and Coastline Community College

BY DAVE BARTON

Sly humor and marketing genius are the most compelling ideas behind curator David Michael Lee and his “RIBBA|500” exhibition at Coastline Art Gallery. Using Ikea’s cheap RIBBA picture frames—specifically the 20.25-by-28.25 version—as his theme, Lee pokes fun at the idea that fine art hangs in gilded frames, while simultaneously setting up his gallery for potential corporate underwriting. I didn’t see any placards thanking the furniture store for its corporate funding, so I’m going to assume that idea didn’t yield results—despite the Swedish meatballs served at the opening—but rumor is a second RIBBA gathering is forthcoming, so I’m keeping my fingers crossed.

Curating a show by saying the only



requirement is that the art fits into a specific frame size doesn’t guarantee quality, so the hazy blur of the avant-garde and the mundane makes for a scattershot consistency, with work from more accomplished locals—Amy Katarina, Skeith DeWine, Jeffrey Crussell and Alison Bly Stein, for example—placed next to pictures of puppies and landscapes that wouldn’t be out of place at the Salvation Army store. Stand and look at one picture in admiration, shrug your shoulders and derisively snort at the next—that’s the spirit here.

Memorable among the 100-plus pieces: Laurel Hungerford’s photograph of people upside-down on an amusement ride from hell, the Day-Glo green of their carriage a sweet contrast to the apocalyptic orange clouds behind them; Antoinette Everett’s bleak untitled painting that looks like a holocaust has blown through a city, leaving an open red wound and bluish molten glass and metal where downtown once was. Joan Skogshay Sanders’ exquisite, vivid pastels capture the red and orange foliage of fall against a rich blue sky in her luxurious *Sharing the Light*; flourishes of gray, black or white angrily block out whatever is underneath the six small paintings within Linda Brooks’ *Absolutely Not*. Michael Giancrisiano brilliantly framed and mat-

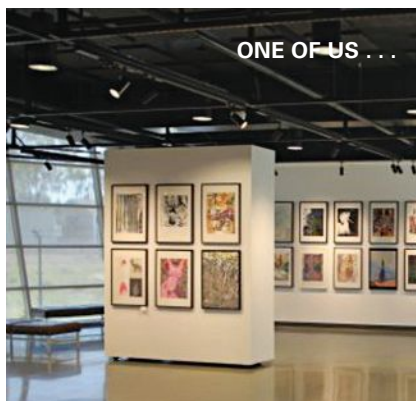
BLEEDING COLORS



ted a thin slice of wood with two knotholes for *Untitled #1*. I’m not sure that *Twisted*, Brittany Davis’ oxidized-metal-and-wire sculpture on a yellow background, is supposed to be a corset, but I like believing it is; Emet Martinez’s *Paris Café #1* is the perfect distillation of life in that city.

Things are more intimate in Newport Beach’s storefront Brett Rubbico Gallery, with its maze-like diversions off the main drag of its long hallway leading from front lobby to back office. Curator/owner Rubbico’s latest exhibition, “A to Z,” is a five-hander, with most of the work leaning in a Light and Space/Finish Fetish or Minimalist direction.

Craig Antrim’s large framed paintings from his ’70s “Chroma” series aren’t designed to put viewers at ease, despite the pale doctor’s-office colors on the canvas. Built from obsessively repetitive shapes, they’re cool, detached and mostly uninvolved, any spare nuance of color drowned by a chaotic sea of gray. To my mind, *Chroma III* is the only painting displayed with real life, its beige, cross-like iterations holding the color at bay, embracing it like a lover instead of suffocating it. Meanwhile, Casper Brindle’s new pieces are glossy reductive work, utterly beautiful, his lines and layers of texture and color easy on the eyes. Whether they’re suggestions of blurry,



smoggy beach fronts or possible seascapes (*Green Refraction*), the delicious blues and greens sparkle and jump out at you with the kind of surfboard finish that would be the envy of any Huntington Beach groom.

The polyester-resin-on-wood paintings of Christopher Georgesco are equally stunning: Almost like portraits, you can see eyes and mouths in the sharp triangles of black, white and red, the polished wood peeking underneath reminding us that pretty pictures always start from a blank canvas. I loved his painted stainless-steel sculpture *Portal #3 Radial Transfiguration*, to my eyes an abstract pair of gams, with a soft thigh here and the gentle curve of a calf down there. In that vein, the retro pastels that shine from Eric Zammit’s light-reflecting blocks of cut and laminated acrylic resemble plastic cups and dishware from a bygone decade. He describes them as “paintings,” but their dizzying complexity is more the visual equivalent of a mind-numbingly complex aria with a full orchestra.

Rubbico’s inclusion of the late Donald Karwelis’ outstanding assemblages from the ’70s shares similarities to the other work—carefully laid out like Zammit’s, so that color and light reflect off each other; reminders of the labor of creation like Georgesco (staples, stray glitter, masking tape and paint leftovers on the canvas); color transitions and bleed-overs from block to block like Brindle; themes of order and chaos like Antrim—rounding out the show and tying all five together in subtle ways.

“RIBBA|500”

at Coastline Art Gallery, 1515 Monrovia Ave., Newport Beach, (714) 241-6213; www.coastline.edu/community/art-gallery. Open Wed.-Fri. & Oct. 11, noon-4 p.m. Through Oct. 11. Free.

“A TO Z”

at Brett Rubbico Gallery, 361 Old Newport Blvd., Newport Beach, (949) 515-5102; brettrubbicogallery.com. Open Mon.-Fri., 9 a.m.-6 p.m. Through Oct. 25. Free.

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“Strictly, no lie, it’s how I live my life,” says Addison Austgen, the founder of Helm Street. The 24-year-old designs and crafts every piece in the garage of his childhood home in Mission Viejo and takes his inspiration from the beaches, hill bombs and backyard ramps in South County. His rugged pieces are appealing to skaters and bikers, but Austgen says he hopes it also makes us nostalgic for the old, American trades with hides and metal.

Helm Street is mostly chunky rings, ranging from simple brass bands to seafaring motifs to some tongue-in-cheek designs such as the Stars and Bars, featuring pot leaves instead of stars. Austgen shines with his more kitschy designs, though; we love the ring adorned by a teeny-tiny six-pack and the two-in-one, white bronze, travel utensil. A few pieces in the line are for ladies; Austgen crafted the dainty sea-urchin necklace with the help of his girlfriend; it alludes to his ability to have a lighter hand.

Each piece is made to order and can be purchased online, but you can view Helm Street products in person at Stadel Co. in South Coast Plaza, Handplant Skate Shop in Laguna Beach, the Fort & the Clubhouse in Laguna Niguel, and many more places. “I really think [Helm Street] is for anyone who can appreciate something different-looking, handmade, raw and, most important, one of a kind,” Austgen says of his audience. Well, we definitely can!

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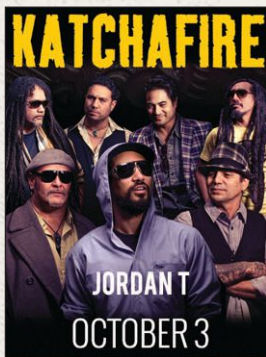
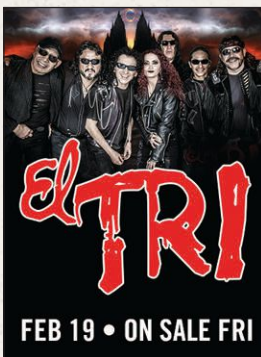
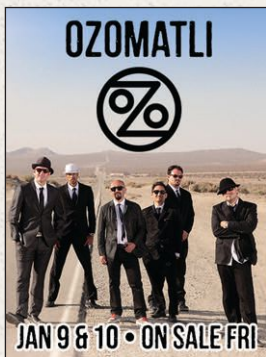
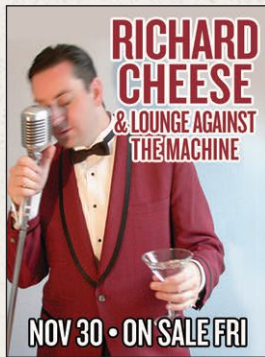


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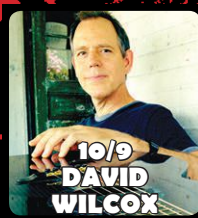
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| 12/5 TYRONE WELLS: | 1/10 BEATLES vs STONES |
| A MOSTLY CHRISTMAS SHOW | 1/11 IAN HUNTER |
| 12/6 AMERICA | 1/15 MARC COHN |
| 12/11 HOWIE DAY | 1/16 DESPERADO |
| 12/14 JOHNETTE NAPOLITANO | 1/17 DAVID LINDLEY |
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The Desert Stars Festival carves its '90s-rock niche in no man's land
BY NATE JACKSON

Some of the best DIY festivals tend to have one thing in common: the adventure of getting there. The thrill of the trek was definitely on Tommy Dietrick's mind when he settled his Desert Stars Festival in the cactus-and-boulder-infested oasis of Pioneertown. More than 115 miles from OC, the freedom of a quick weekend road trip to the annual psych rock/shoegaze festival at storied venue Pappy and Harriet's Oct. 3-4 is second only to the aural head trip induced by cranked-up amplifiers, thwacking drums and rippling delay through the glinting sky of no man's land.

"Once you start driving through those mountains, you can really feel yourself getting into the region," Dietrick says of passing through the forest of giant wind turbines in Palm Springs off Interstate 10 on the way to Indio. "The event begins then, the experience begins then."

With the resurgence of '90s shoegaze and psych rock, it's a good time to also discover the Desert Stars Festival's grass-roots community, if you haven't already. Now in its eighth year, it continues to draw fans and bands from all over SoCal, as well as various exports from around the country. This year, bands range from Santa Ana-bred opening act Drinking Flowers to headliners the Dandy Warhols and He's My Brother, She's My Sister.

But in a climate in which festivals are prone to exponential growth fed by corporate dollars, Desert Stars stays true to its goal by staying small and specialized. Dietrick says he has turned down sponsorship dollars from soda and corporate-owned lifestyle companies on more than one occasion to maintain a mid-sized counterculture community that, he says, loves the music as much as he does. For a guy who's been in the scene long enough to have toured alongside the Brian Jonestown Massacre, that's actually saying a lot. As long as people want it to exist, Desert Stars will continue to shine, he says, "but it's gotta grow at the pace it defines for itself."

Dietrick was always prone to enjoying shows in strange locations. He got early examples of the DIY ethos from hanging out with guys such as Newport Beach native Anton Newcombe, Brian Jonestown Massacre mastermind. "Persistence is one thing that Anton always had," he says. "There was no Plan B. I feel that way about the festival. You're always taking a risk when you put something on like this. You will it to happen and hope that people will get on board."

He went on to be an indie music producer, working largely out of his hand-

DANDY WARHOLS SHINING BRIGHT AT DESERT STARS IN 2009



built home studio in Encino. But Dietrick had little idea of what he was getting himself into when he started the fest in the mid-2000s, after experiencing an all-night DIY freak-out party in Jawbone Canyon. Near the Mojave desert, bands dropped acid, lit bonfires and played generator-powered sets from sunset to sunrise without so much as a Porta-Potty. "It was almost like psych rock Burning Man," he says. "You'd literally wake up to the desert sun beating down on you, all hung over."

In 2006, Dietrick tapped his list of music industry contacts to build a festival that reflected his own mentality toward the shoegaze scene. "I'd always try to make my events inclusive, and I never saw any bands as competition," Dietrick says. "I always came from the perspective that we're stronger in numbers because we represent this sort of style."

The festival founder lined up 30 to 40 bands and charged \$15 to get in. Any meager proceeds the fest made were given away to charity. These days, Dietrick says he regularly has to turn bands away because there's not enough space on the bill. Tickets this year go for \$65, still a fraction of an FYF ticket or a (God help you) Coachella wristband. And now, all the profit goes into paying staff and keeping the fest going year after year.

Portland legends the Dandy Warhols have supported Desert Stars since the beginning. Aside from being friends with Dietrick and her vested interest in keeping shoegaze alive, keyboardist Zia

McCabe says Desert Stars feels like a true escape. "It's always nice to get into [Pioneertown] and play cowboy for the weekend," she says. "You see everyone with their ponchos, the city kids and the bikers all mixing together. It's a really cool scene."

McCabe will also be there with her country band, Brush Prairie. The set at Pappy's is the last date on the Dandy's current U.S. tour.

Over the years, the talent roster alone at Desert Stars was enough to incite heavy buzz in LA and OC. Robby Krieger of the Doors, David J. of Bauhaus, Mark Gardener of Ride, Black Rebel Motorcycle Club, and Texas psych gods the Black Angels (whose annual Austin Psych Fest was inspired by Desert Stars) are just a few of the names who've made the fest what it is today. Burger Records also helped to co-present the fest last year in an effort to reach more OC fans. But even at its peak attendance in 2009 and 2011 (it took a year off in 2012), Desert Stars has kept itself small enough to fit on three stages at Pappy and Harriet's. Attendance for those years was a little more than 1,100 people.

Alex Galindo of Drinking Flowers is more than happy to join that community. Since we wrote about them in our Locals Only column last year, the quartet have migrated to LA, still keeping ties to their OC fanbase. What better way to galvanize both sets of fans than by bringing them together for a party in the desert?

"A lot of bands like us get established

through stuff like this. It's cool to see people really wanting to pay money to see original bands like the Dandys," Galindo says. "It raises awareness of the other bands coming along now as well."

Dietrick says he is continually blown away by how much the music scene he has loved for so long is now loving him back. Over the summer, the festival garnered more than \$22,000 in crowd-sourced funds from a Kickstarter campaign, well past the \$20,000 he'd originally hoped for. It's a good sign that his plan to one day purchase some acreage near Pappy and Harriet's so the fest can have its own designated space in the desert could be more than a pipe dream. If it's meant to be, he says, the few and the faithful who escape to Desert Stars every year will be the ones who make it happen.

"We're not trying to be the biggest festival on the planet. We have no desire to be that," Dietrick says. "But we do wanna be an amazing community event that brings people together and solidifies and supports our genre of music."

NJACKSON@OCWEEKLY.COM

THE DESERT STARS FESTIVAL
featuring the Dandy Warhols, He's My Brother, She's My Sister, the Shivas, Little Barrie and more, at Pappy and Harriet's, 53688 Pioneertown Rd., Pioneertown, (760) 365-5956; www.desertstarsfestival.com. Oct. 3, 4 p.m.-1 a.m.; Oct. 4, 2 p.m.-1 a.m. Tickets, \$45-\$65; camping passes, \$12.50-\$25. All ages.



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JO MCCAUGHEY

Undercover Brothers

JEFF the Brotherhood cover classics in a coat of grunge
BY LILLEDESHAN BOSE

Total party music. That's what JEFF the Brotherhood's songs are. Crunchy, guitar-driven singalongs, tub-thumping drum rolls—if you were old enough to remember the heyday of grunge, their sound is eerily reminiscent of Weezer/Nirvana/Mudhoney/Teenage Fanclub's early days. Yup, totally fun!

Their self-produced EP of covers called *Dig the Classics* includes JEFF the Brotherhood's versions of songs by the Pixies, My Bloody Valentine and Teenage Fanclub.

The two-piece band made up of brothers Jake and Jamin Orrall are actually too young to remember grunge when it was all over MTV, but their psychedelic punk-garage-pop leanings (that *LA Record's* Chris Ziegler dubbed “heavy Wipers-guitar-meets-Thin Lizzy-rhythms”) took root during David Geffen's high times.

Over the phone from Nashville, where the band reside, Jake Orrall says the concept for the EP came out of Warner Bros. shelving the release of their latest album. The band finished recording the follow-up to their major-label debut, *Hypnotic Nights*, in May, but Warner Bros. wanted to wait and release it in early 2015 so the band could have a whole year to promote and tour the album.

“That wasn't going to work for us because we need to be on the road touring, and we couldn't do that since we haven't had a new release in two years. So we knocked out [*Dig the Classics*] within 10 days of talking about it,” Jake says.

Choosing what to cover was another matter. “It wasn't so much the artists as the songs,” he explains. “There were a million artists we wanted to cover—the first thing we did was make a list of bands, but pretty quickly, we figured out that it didn't

really work that way. We really had to pick the song that would work with our style, that we could really make into a JEFF the Brotherhood song.”

The Orralls narrowed the list down to six songs by bands that changed their lives. “The funny thing is, I realized after the fact that half of the songs we covered have a connection to the album *DGC Rarities Vol. 1* [a compilation release by DGC Records in 1994 featuring B-sides, demos and covers]. I got it when I was 12, and it started with [Teenage Fanclub's] ‘Mad Dog 20/20.’ Beck, Sonic Youth, Nirvana are all on there—all the bands I grew up listening to. So it all started with that compilation for me.”

The 28-year-old says that aside from playing covers on tour, JEFF the Brotherhood are also performing as a four-piece. Not only does it give the band a fuller sound (“Our new lineup is the most heavy, intense, rockin' lineup we've ever had. It's very continuous and hard-rock oriented—very loud”), but it also keeps the brothers from getting bored with each other. “We go in and out of phases of getting sick of each other,” Jake says.

Music Band, who are on the Orralls' family label Infinity Cat Recordings, are supporting the West Coast shows. “Bringing friends along always makes it more fun because the more people, the more fun we have,” Jake says. “Even if no one comes to the show, there's still 12 of us hanging out. It's like a big party everywhere we go.”

JEFF THE BROTHERHOOD

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KYLE HARRINGTON

Mr. Soultronica

A young man plugs in his guitar amp and gets ready to play. The acoustics are good in the lobby of the Santora Arts building in downtown Santa Ana. A few of his friends slouch against the wall. He has dressed the part of a stereotypical OC dude: plaid shirt, board shorts and a beanie. Sometimes, he ditches the beanie, and a mass of tawny curls frames his symmetric face.

His voice starts slowly as he plucks a few chords. Then comes the jolt in a piercing raw-edged tenor: "I need this much! I need you, oh/I need you here/I need you right now."

That voice belongs to 24-year-old Charles Fullwood, and the lyric is from "This Much," off his five-track EP. In his bedroom studio, he specializes in a sound dubbed soultronica: an aural cocktail combining the neo-soul of Maxwell and the raw energy and synth of a *Dirty Mind*-era Prince.

A big part of his sound is the Korg Kaoisslator Pro synthesizer, which he dubs "kawesomelater."

"Before, I had just the guitar or bass to play songs with, but when I found the Kaoisslator, I could layer sounds," Fullwood says. "I was able to make the sounds in my head come alive. I was stoked because you can make a song really fast. You can make the drums and bass and all the parts.... It made writing quicker."

Fullwood is the rare artist who can merge his diverse influences without falling victim to them. His tastes range from the Temptations to Nirvana, Sade to Jeff Buckley (Fullwood's voice has a Buckleeyesque vibrato), Jimmy Gnecco to New Jack Swing artists such as Keith Sweat and Guy. Plus, he has a special affinity for the raspy vocals of T-Boz from TLC.

As a child growing up in sleepy, surf-oriented San Clemente, Fullwood was surrounded by music. His father, George "Fully" Fullwood was a pioneering bass player and a member of Soul Syndicate, a top reggae session band in 1970s and '80s Kingston, Jamaica, who played for Bob

LocalsOnly

» CHRISTINE TERRISE

Marley and toured with Peter Tosh. The youngest of six, Fullwood was inspired and challenged by his artistic siblings. Sister Christine is a guitarist and brother John fronts the LA band Kiss and Yell. "John taught me how to play guitar and bass, and then, every day after middle school, I would come home and play every song off Nirvana's *Bleach* and Silverchair's *Frogstomp*, and I would listen to the CDs and play all the bass parts," he says.

When he was around 11, he formed the band Not Quite Cool with some school friends. Then, in his teenage years, he led Lush Behavior, moving to lead vocals and performing at top venues all over Southern California.

After years of working with a band, he is enjoying the creative freedom of performing as a solo artist. You can sometimes find him at the Night Owl in Fullerton. On Oct. 3, he'll perform on Long Beach City College Radio (KCTY-FM) for College Radio Day, hitting the air at 2 p.m.

Despite Fullwood's knack for recording himself in the studio, few things still excite him like hunkering down on a street corner, popping open his guitar case and turning people's heads. "I always liked just going out and busking on the street," he says. "I like singing. It feels good just to meet people."

For more info on Charles Fullwood, visit www.facebook.com/kawesomelater.

Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to: **Locals Only, OC Weekly**, 2975 Red Hill Ave., Ste. 150, Costa Mesa, CA 92626. Or email your link to: localsonly@ocweekly.com.

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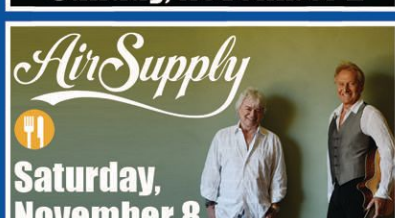
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concert guide»

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FRIDAY, SEPT. 26

DENZEL CURRY & DENIRO FARRAR: 8 p.m., \$15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com.

DIE ANTWOORD: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

ENGLISH BEAT: 8 p.m., \$26. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; www.thecoachhouse.com.

FUN TIME/REAL GOOD TIME: Palm Reader, French Vanilla, Kids, Ghost Noise, Melted, 7:30 p.m., \$5. Can U Not Vintage, 206 E. Fourth St., Santa Ana, (714) 856-4160; www.can-u-not.com.

MOLOTOV SOLUTION: The Greenery, So This Is Suffering, Destitute, Breaking the Chains, Overseer, 6:30 p.m., \$12-\$14. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; www.allages.com.

THE SHE'S: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

SATURDAY, SEPT. 27

GEORGE THOROGOOD & THE DESTROYERS—40 YEARS STRONG: Harlis Sweetwater, 8:30 p.m., \$35-\$37.50. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; www.hob.com/anaheim.

PURPLE STAIN: Nirvanish, Memory Layne, Doin Time, 8 p.m., \$10. Golden Sails Hotel PCH Club, 6285 E. Pacific Coast Hwy., Long Beach, (562) 596-2332; www.goldensailshotel.com/pchclub/.

SMELVIS RECORDS PRESENTS LA INFINITA CD RELEASE: Ekolekua Ska, Betty's Mustache, Onk Ska, Blanco Negro, La Infinita, 7 p.m., \$7. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, (562) 498-2461; www.dipiazas.com.

THE BROOKHOUNDS: The Spooky, Transistor, 8 p.m., \$5. The Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; www.prospectorlongbeach.com.

SUNDAY, SEPT. 28

BENNY MORE, QUE BUENO CANTAS: Lucas Van Merwijk, 4 p.m., \$30-\$40. Museum of Latin American Art, 628 Alamos Ave., Long Beach, (562) 437-1689; www.molaa.org.

THE BLUFFS: Coleidoscope, Town In the City, 9:30 p.m., free. Proof Bar, 215 N. Broadway, Santa Ana, (714) 953-2660; www.proofbar.com.

DESCENDANTS: Off!, The Bombpops, 8 p.m., \$30. Fox Theater Pomona, 301 S. Garey Ave., Pomona, (877) 283-6976; www.foxpomona.com.

DIY FRIENDSHIP TRAIL: The Gloriosos, Jacob Satola, Ryan McEwan & Adam, The Mazel Tov Cocktails, Fire Island, Dylan Doren, Ryan McGregor, Noah the Wordsmith, Zephyr, 1 p.m., free. O'Neill Regional Park, 30892 Trabuco Canyon Rd., Trabuco Canyon, (949) 923-2260.

FERAL KIZZY RESIDENCY NIGHT 4: Band Aparte, Loveydove, Now, 9 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879; www.facebook.com/ContinentalRoom.

GORDON LIGHTFOOT: 8 p.m., \$37.50-\$57.50. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750; www.citynationalgroveofanaheim.com.

PROBLEM: 8 p.m., \$20. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com.

SUNDAY FUNDAY MATINEE ROCK SHOW: Popebear, Bearwulf, Borracho Brothers, Fresh Greens, J-Lane, Porkchops and Applesauce, 1 p.m., free. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; www.facebook.com/worldfamousdh.

MONDAY, SEPT. 29

ASCENDANCY: Shadows Entwined, Dinogrove, Hydra, Hazard, 8 p.m., free. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; www.facebook.com/worldfamousdh.

CHRISSY HYNDE: 7 p.m., free with album pre-order. Fingerprints, 420 E. Broadway, Long Beach, (562) 239-4996; www.fingerprintsmusic.com.

HOLY GRAIL: Blade Killer, 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

LET'S DRIVE TO ALASKA RESIDENCY NIGHT 5: Littlest Viking, Gloom Folks, Waste Age, 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879; www.facebook.com/ContinentalRoom.

THE LUCKY LONELY: The Janks, King Washington, 9 p.m., free. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

SLIDE FX TROMBONE TENTET WITH GINA SAPUTO: 7 p.m., \$2. Steamers Cafe & Jazz Club, 138 W. Commonwealth Ave., Fullerton, (714) 871-8800; www.steamerscafe.com.

TUESDAY, SEPT. 30

BAD ANTICSTACO TUESDAY RESIDENCY

NIGHT 5: Nasa Space Universe, Half Goon, 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879; www.facebook.com/ContinentalRoom.

I, OF HELIX: On the Shoulders of Atlas, Mayfair, 7 p.m., free. Malone's, 604 E. Dyer Rd., Santa Ana, (714) 979-6000; www.facebook.com/MalonesConcertVenue.

NEON TREES: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

PHIL SHANE: 8 p.m., free. Original Mike's, 100 S. Main St., Santa Ana, (714) 550-7764; www.originalmikes.com.

WEDNESDAY, OCT. 1

HANK AND HER PONIES: The Budrows, 8 p.m., \$5. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

SAID THE WHALE: Superhighway, New Manners, 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

THE WAR ON DRUGS: Cass McCombs, 8 p.m., \$17-\$20. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us.

THURSDAY, OCT. 2

BEN KWELLER: Holiday Mountain, 8 p.m., \$20. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com.

DJ SHADOW & CUT CHEMIST: 8 p.m., \$27.50. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; www.hob.com/anaheim.

DW3: 8 p.m., \$15. Spaghetini Rotisserie & Grill, 3005 Old Ranch Pkwy., Seal Beach, (562) 596-2199; www.spaghetini.com.

EINSTEIN BROWN CARIBBEAN THURSDAYS: 6 p.m., free. Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777; www.mozambiqueoc.com.

JACOB WHITESIDES: Dylan Holland, Zach Matari, 7 p.m., \$25-\$165. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us.

KEN O'MALLEY: 5 p.m., free. Auld Dubliner, 71 S. Pine Ave., Long Beach, (562) 437-8300; www.aulddubliner.com.

KNOW-MADIK: The Company, Skitz, Yung Hazel, 8 p.m., \$10-\$12. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; www.allages.com.

LITTLE BARRIE: Wallburds, Groves, 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

MAOR LEVI & OLIVER SMITH: 9 p.m., \$15-\$20. Sutra, 1870 Harbor Blvd., Costa Mesa, (714) 982-7167.

NIPSEY HUSSLE: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

RICHMOND SLUTS: Crazy Squeeze, Black Mambas, Telephone Lovers, 8 p.m., \$8. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbars.com.

SMOOTH SOUNDS OF SANTANA: 7 p.m., \$10. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach, (562) 596-4718; www.thegaslamprestaurant.com.

THE TOLEDO SHOW: 9:30 p.m., \$10-\$25. Harvelle's Long Beach, 201 E. Broadway, Long Beach, (562) 239-3700, longbeach.harvelles.com.

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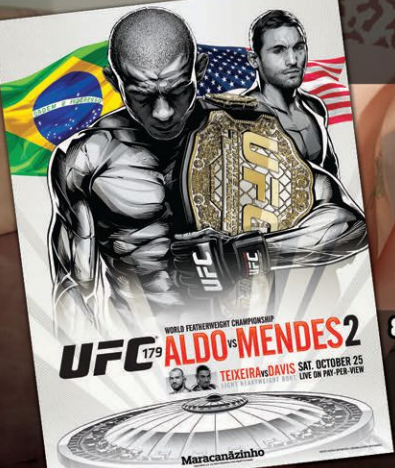
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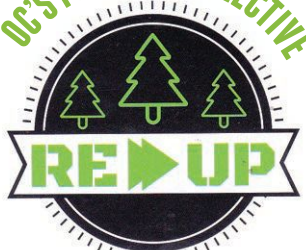
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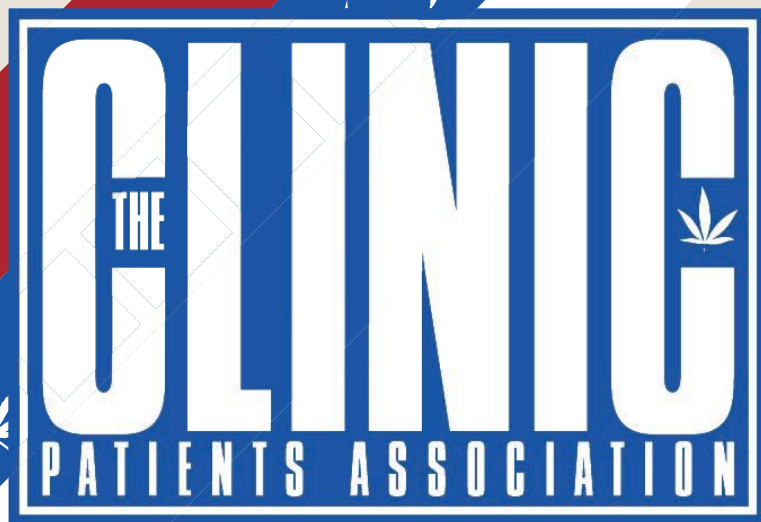
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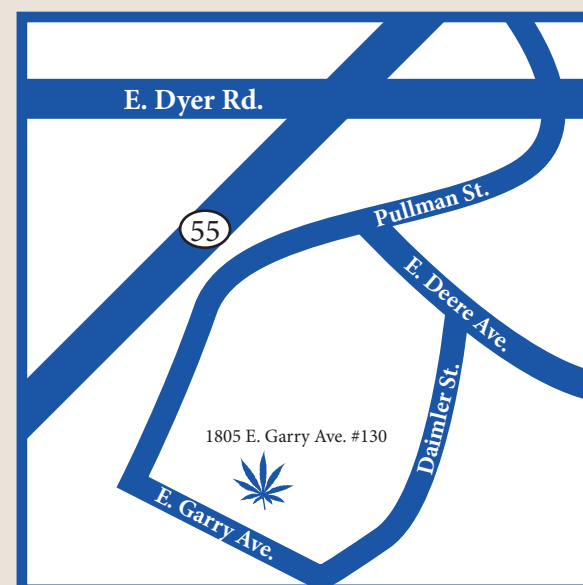
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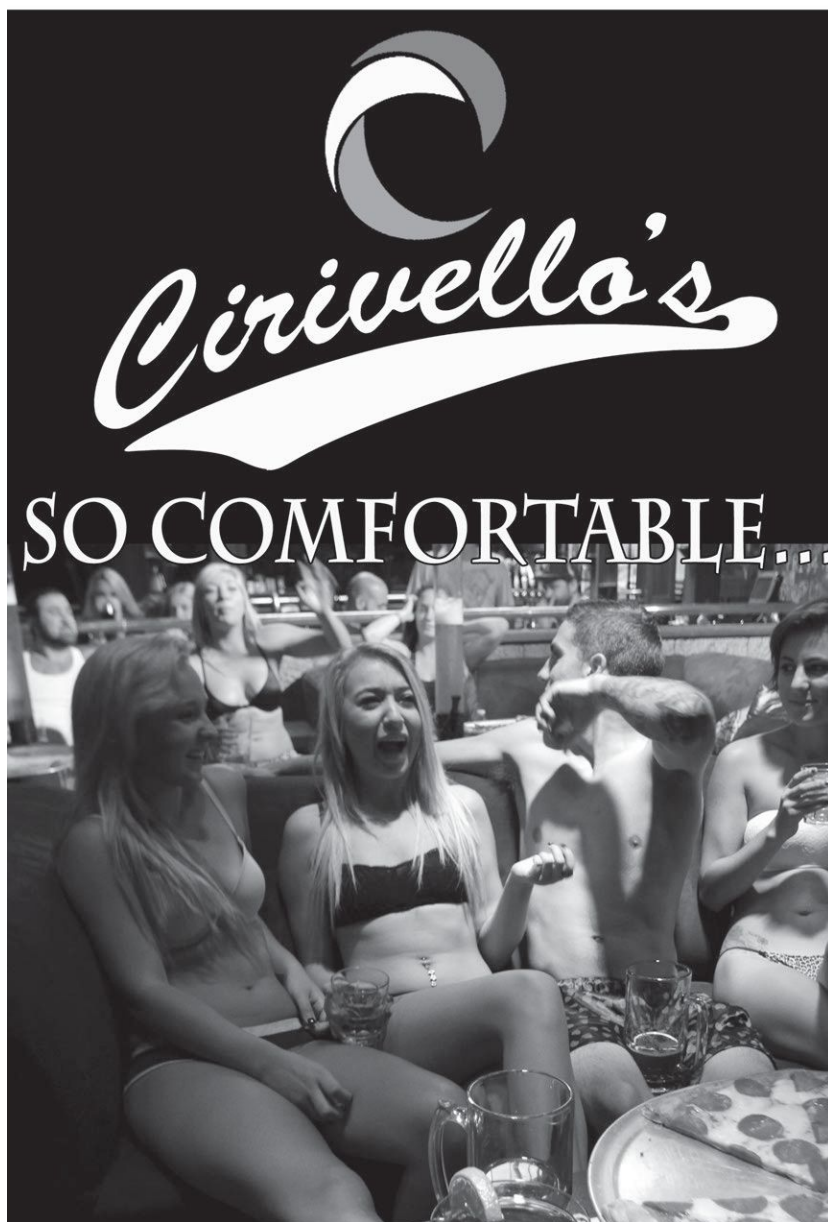
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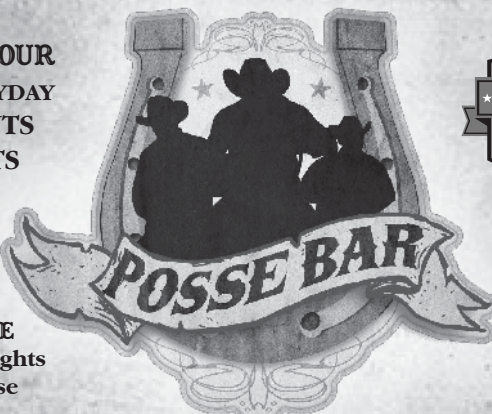
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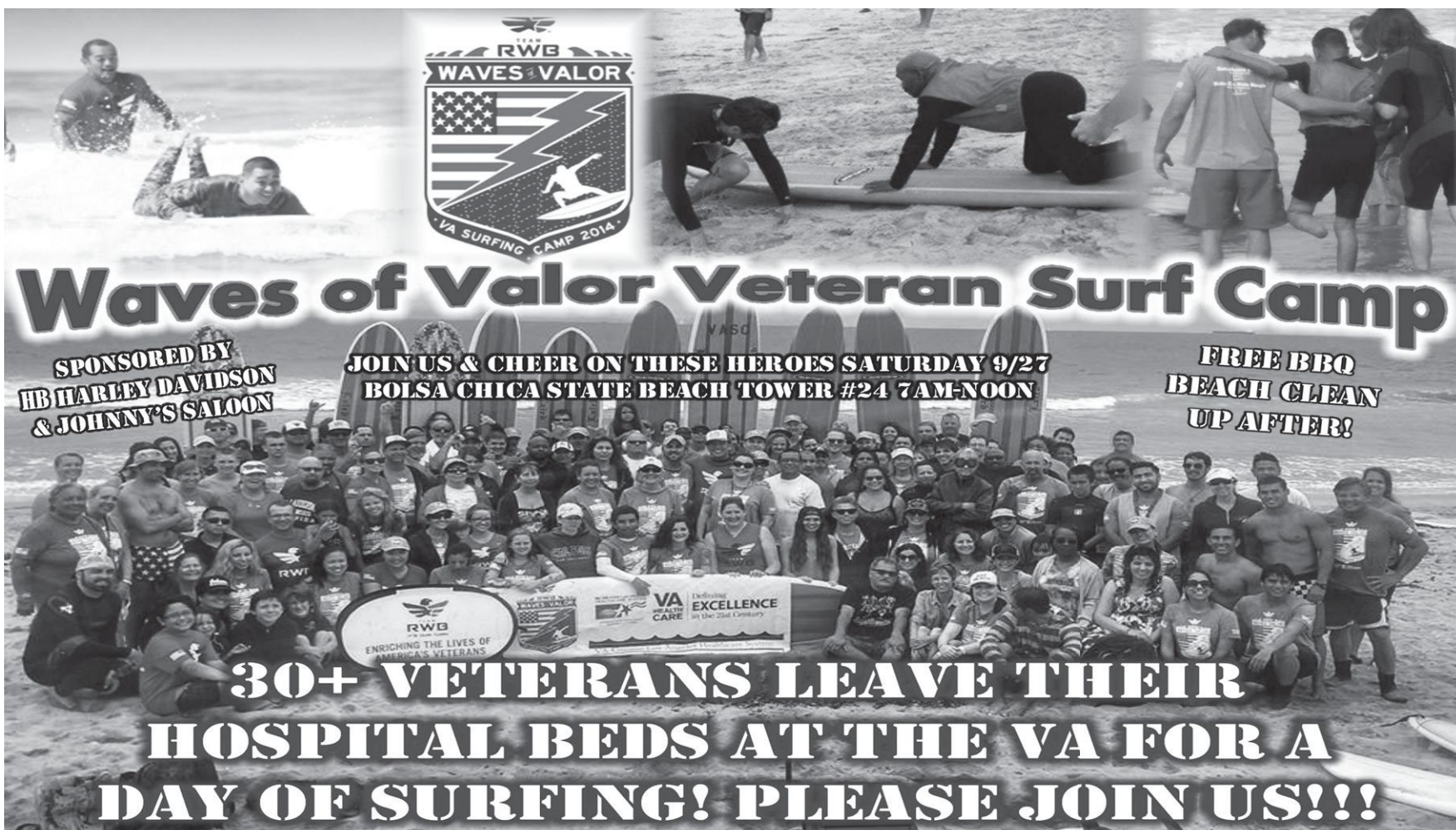


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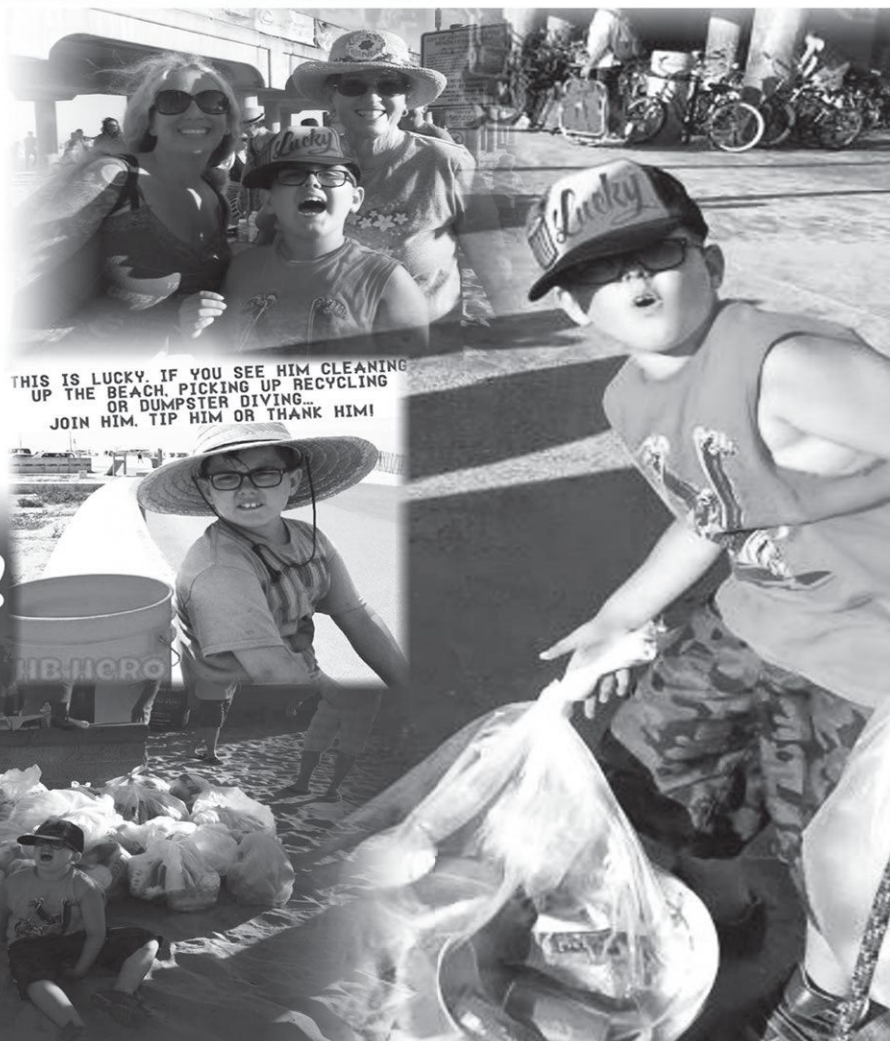
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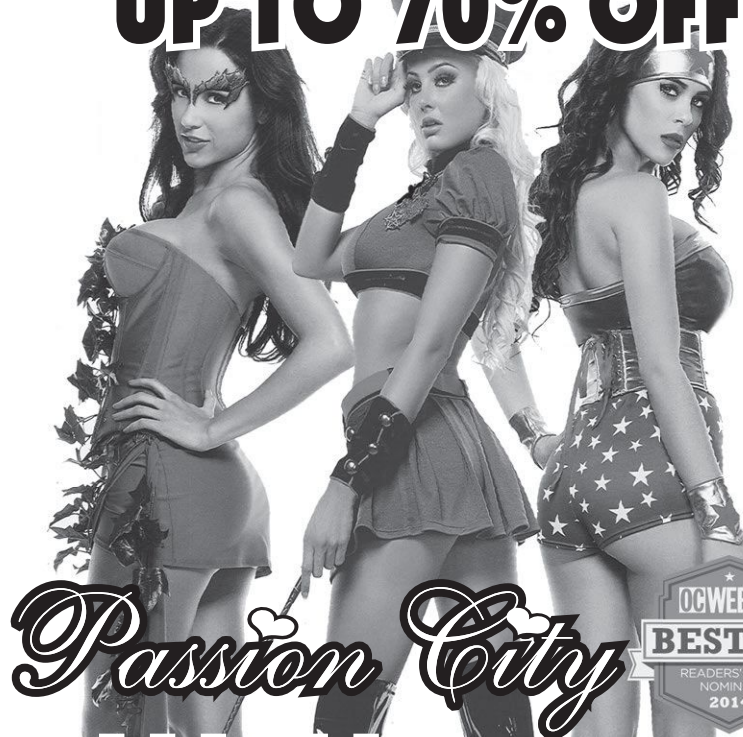
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